Art Gallery of Ontario

THE GALLERY

VOLUME 4 NUMBER 6 AUGUST 1982 A PUBLICATION OF THE ART GALLERY OF ONTARIO

Tracing Art History in the Permanent Collection

by Peter Gale

Themes & Variations: Approaches to Landscape, Portrait, and Still Life in the Collection of the Art Gallery of Ontario is an educational exhibition organized by the Adult Programs Department for Gallery E. On view from July 24 to September 26, its purpose is to further our understanding of works in the Gallery's collection by focussing on a select number of historical and contemporary approaches to three of the most familiar themes in art: landscape, portrait, and still life.

While special exhibitions may attract public attention, it is the Permanent Collection which forms the foundation of the Gallery's reputation. It is a substantial foundation indeed, with more than 8,400 works in different media providing an excellent representation of the various schools of Western art, from the late Middle Ages to the present. Like those of most museums, this collection has its own distinct strengths or areas of concentration — 17th-century painting and Canadian art among others — which make the Gallery a unique and rewarding place to visit. As a consequence, the collection offers individuals and groups an outstanding opportunity to develop their visual awareness, to become familiar with the variety of expression that has characterized the history of art since the 14th century, and to explore in depth certain aspects of that long-standing tradition. *Themes & Variations* reinforces that experience by presenting a selection of works that will heighten the viewer's understanding of three well known themes in art, and will lead to further discoveries elsewhere in the Gallery.

Although historical and religious subjects were considered to be of far greater significance in the past, the choice of landscape, portrait, and still life as themes to explore for this presentation seems particularly appropriate. While these three themes can be found in the art of antiquity, each began to emerge as an independent subject or category during the Renaissance, the point at which the Gallery's collection begins to develop strength. For various reasons — for example, a decline in the power of the church and aristocracy; the rise of a middle class looking for paintings for their homes; and a modern rejection of narrative themes in favour of "art for art's sake" — the themes of landscape, portrait, and still life gradually replaced historical and religious painting in importance and popularity. Even today, notwithstanding the proliferation of abstract art, these themes have retained their value as subjects for the artist — a fact confirmed by the presence in the exhibition of Chuck Close's monumental portrait of *Kent* of 1970-71 and Gershon Iskowitz's 1974 abstract landscape, *Little Orange Painting II* (which also testifies to the special interest that Canadian artists continue to have in the landscape).

Frans Hals (Dutch, 1581/85–1666), *Isaak Abrahamsz. Massa*, dated 1626 (landscape possibly by Pieter Molyn, Haarlem, 1595–1661); oil on canvas, 79.7 x 65.1 cm. Art Gallery of Ontario, bequest of Frank P. Wood, 1955.

A selection of nine works from the historical to the contemporary was made for each of the three themes. Giovanni del Biondo's *St. Benedict Restores Life to a Young Monk* dates from the latter part of the 14th century and is thus one of the oldest works in the collection; it is included to show the early manifestation of landscape as a backdrop to other subjects. James Northcote's *Mrs. Wells as Hebe* (1805) demonstrates how a portrait can be elevated through mythological allusion; while Jean Metzinger's *Nature morte* (1916) reveals that the traditional still-life subject was particularly suited to the radical formal experiments of the Cubists during the second decade of this century. Some works are outstanding examples of their type, such as Frans Hals' animated portrait of *Isaak Abrahamsz. Massa* of 1626; while others, such as Gustave Courbet's beautiful late *Still Life with Fruit and Garlic* of 1871, are not so well known to the public. Nevertheless, each work provides special insight into the ways and means by which artists have treated these three themes over the centuries.

Further, when viewed as a group, comparisons can be made that will throw additional light onto the individual and historical approaches taken to each of these subjects. And of course some works are intended to be provocative in their particular context, like Jim Dine's *Black Bathroom No. 2* (1962) in the still-life section. Such stimulating cross-references are often impossible to make in the Permanent Collection galleries.

Although paintings predominate, the exhibition includes works in other media. Picasso's bronze *Head of a Woman (Fernande)* of 1909 shows the early application of Cubist principles to sculptural form, while Henry Moore's roughhewn *Two-Piece Reclining Figure No. 4* (1961) is presented in the landscape section to remind viewers of the formal debt owed by the artist to his natural surroundings.

To help visitors appreciate these and other points, the installation includes an introductory panel of text for each theme and an extended label for each work of art. The texts are not just art-historical or descriptive in character, but are designed to provoke the viewer into making connections within the exhibition and, equally important, to other works in the Permanent Collection — an intention that is further emphasized by the inclusion of photographs of related works on display throughout the rest of the Gallery.

Themes & Variations is, therefore, both a self-contained exhibition and a means of approaching the whole collection; it is instructive in its own right, yet broadly relevant to art in general.

Peter Gale is Senior Education Officer, Adult Programs.

Prints by Max Klinger

by Karen Finlay

Max Klinger: Graphic Work, an exhibition that explores the central role of graphic art in the *oeuvre* of this late 19-century German artist, opens at the Art Gallery of Ontario July 31 and continues through August 29.

Max Klinger (1857–1920), a contemporary of the Symbolists with whom he had much in common, was both a painter and sculptor. However, it was as a printmaker that he achieved his greatest success. He regarded graphic art as the art of the modern era and wrote in 1883 that the print medium was "the true voice of fantasy in visual art." It allowed him to isolate and combine objects with great freedom and, by working in series, he was able to interpret a theme from many viewpoints and to incorporate multiple time frames.

Klinger's subject matter draws heavily upon classical antiquity, contemporary society, and dream imagery, often combined to disturbing effect. Embracing a full range of his subjects, *Max Klinger: Graphic Work* presents a generous selection from ten of the artist's print cycles. Outstanding is his Opus VI, *A Glove*. In the suite's ten etchings, all of which are included in the exhibition, he traces the vicissitudes of a glove, from the time it is dropped by a lady at a roller-skating rink and picked up by a gentleman who takes it home, until it assumes a fantastic life of its own in his dreams that night. It was Klinger's evocation of dreams and the subconscious in this series that later won him acceptance by the Surrealists.

Max Klinger (German, 1857–1920), *The Act* (No. 2 of 10 prints in Opus VI, *A Glove*, First Edition 1881); etching, 29.9 x 21.0 cm (plate). Courtesy Institute for Foreign Cultural Relations, Stuttgart, and the Goethe Institute Toronto.

The exhibition, which includes 101 etchings and engravings, has been organized by the Institute for Foreign Cultural Relations, Stuttgart, West Germany, and is made available through the Goethe Institute Toronto. An extensively illustrated catalogue will be available in The Book Shop. The Art Gallery of Ontario will be circulating the exhibition provincially from April 1983 to February 1984.

Karen Finlay is an Assistant Curator at the Gallery.

EVENTS

Exhibitions

Contemporary Art from The Netherlands
Sam and Ayala Zacks Wing
through August 22
A major exhibition of more than 95 recent works by 19 artists from The Netherlands. Paintings, drawings, prints, sculpture, mixed-media works, photographs, and conceptual art will be featured. Organized and circulated by the Smithsonian Institution Traveling Exhibition Service, Washington, D.C.

International Contemporary Collection: Recent Acquisitions
Gallery of Contemporary Art
through September 12
A selection of new acquisitions by gift and purchase of works by non-Canadian contemporary artists. Artists included are Donald Judd, Keith Sonnier, Mario Merz, Joel Shapiro, and On Kawara.

Themes & Variations: Approaches to Landscape, Portrait, and Still Life in the Collection of the Art Gallery of Ontario
Gallery E
through September 26
The exploration of well known themes in art and their treatment over the centuries provides an introduction to the Permanent Collection. About 27 works from the collection are accompanied by thought-provoking information panels and photographic material, designed to augment the visitor's enjoyment and understanding of the art throughout the Gallery. Organized by Adult Programs, Education Services.

Max Klinger
Margaret Eaton Gallery
through August 29
An exhibition of the work of the German Symbolist etcher, organized by the Goethe Institute Toronto.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth- through 20th-century painting from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J. S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plaster, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Gallery
Selection from the Permanent Collection and loans.

Walter Trier Anteroom
Selection from the Trier-Fodor Foundation Gift.

Walter Trier Gallery
through September 5
A presentation of the recently acquired drawing by Vincent van Gogh, *The Vicarage at Nuenen* (c. 1884).

Restaurant Corridor
Selections from the Klamer Family Gift of Inuit Art.

Extension Services

The following exhibitions will be circulated by the Art Gallery of Ontario Extension Services during the month of August, 1982. Dates are subject to change.

Alberta Rhythm: The Later Work of A. Y. Jackson
July 16 – September 5
The Glenbow Museum, Calgary

Pieter Holstein (Dutch, 1934 –), *How Does a Dog Draw Attention?*, 1974; hand-coloured etching, 49.5 x 64.5 cm. Ministry of Culture, Amsterdam. Holstein is one of 19 artists represented in the exhibition, *Contemporary Art from The Netherlands*, showing in the Sam and Ayala Zacks Wing through August 22.

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
August 22 – September 12
Art Gallery of Windsor, Windsor

Cape Dorset Engravings
August 12 – September 12
Burlington Cultural Centre, Burlington

George Hawken: Bound Images
August 12 – September 12
Burlington Cultural Centre, Burlington

"Artists With Their Work" Programs

Denise Ireland
Blyth Centre for the Arts, Blyth
August 1 – 23

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

In August there are short talks at 12:15 pm on Tuesdays and Thursdays, and longer talks on temporary exhibitions or aspects of the collection at 2:00 pm on Saturdays and Sundays.

Group tours are available; please contact the Education Scheduling Office.

Activity Centre

Junior Gallery School
This 30-week program in drawing, painting, printmaking, and sculpture is for children between the ages of 8 and 18 who have demonstrated ability in the visual arts. Children are admitted on a first-come basis. Classes are divided into three groups according to age — 8-10, 11-13, and 14-18, with a limit of 45 students per group, divided into three classes of 15 each. Classes begin the week of September 21 and are held between the hours of 4:00 – 6:00 pm. Ages 8-10 attend on Tuesdays, ages 11-13 attend on Wednesdays or Thursdays and ages 14-18 attend on Thursdays. Students work 10 weeks each with a sculptor, painter, and printmaker, and use professional materials, equipment, and facilities. Handicapped students are accommodated on a limited basis.

The tuition is $135 for Gallery Members and $150 for non-Members. Registration will be held in the Activity Centre from 9:00 am to noon on Saturday, September 11. Registration must be in person and will not be accepted by mail or telephone. Refunds will not be made after the first week of classes. A $5 service charge will be deducted from any cancelled application. Classes are subject to cancellation upon insufficient registration.

Senior School
Registration is now being accepted for a variety of studio arts courses for adults, also held in the Activity Centre. Day and evening classes in drawing, painting, printmaking, watercolour, sculpture, and portrait painting are being offered to the novice as well as the more experienced student. Held in bright, fully equipped studios, all of the courses are conducted by professional artists. Registration is accepted by mail or in person and confirmed on receipt of payment. Tuition is $100 for Gallery Members and $125 for non-Members. (A $10 studio fee is added to printmaking courses.) Students over 65 are admitted free up to capacity of class. Faculty and course offerings may be subject to change and classes may be cancelled upon insufficient registration. Replacement instructors will be artists with similar qualifications and skill. No refunds after five business days from date of first class.

Call Activity Centre Secretary/Registrar at 977-0414, ext. 369, for further information.

Gallery Hopping

Glorious Georgian Bay
Wednesday, September 29
Enjoy beautiful scenery en route to Owen Sound to visit the Tom Thomson Gallery, where many of Thomson's works are displayed. Autumn leaves should be at their best on the escarpment drive to Collingwood, where lunch will be served at the delightful Cranberry Inn. We will visit the Skelton Gallery, the York Fine Art Gallery, and also visit a local artist's studio and home. Departure by bus from the St. Clair station (Pleasant Blvd. entrance) at 8:30 am sharp. Tickets are $32 and may be ordered from the Volunteer Office by following the instructions on page 3. A Member may buy up to four tickets.

Buffalo in October
Wednesday, October 20
Enjoy a one day outing featuring the Adolph Gottlieb Retrospective and the permanent collection at the famous Albright-Knox Art Gallery in Buffalo. Lunch at the Gallery. Departure by bus from the St. Clair station (Pleasant Blvd. entrance) at 8:30 am sharp and return by 5:30 pm. Tickets are $28 and may be ordered from the Volunteer Office by following the instructions on page 3. A Member may buy up to four tickets.

Art Tours

For further information, see instructions in box on p. 3.

Melanesian Adventure
A Sea-Going Search for Primitive Art and Artifacts
February 26 – March 14, 1983
Meeting the world's most modern expedition ship *M.S. World Discoverer* halfway around the world in Cairns, Australia, we will cruise through the Great Barrier Reef towards Papua New Guinea (Port Moresby, Entrecasteaux, and Trobriand Islands, Sepik River, Angoram, Madang, Tufi), rediscovering the ancient rites and rituals, traditional native art, artifacts, and culture of one of the world's most interesting island groups. The varied cultures of Melanesia distinguish themselves in their highly developed art skills — wood carvings, masks, and ancestral figures. Unbelievable photographic opportunities!

Buffalo-Cleveland-Toledo-Detroit
September 29 – October 1, 1982
Circling Lake Erie, enjoy the important El Greco exhibition in Toledo, a visit to the Cleveland Museum of Art, the Gottlieb exhibition at the Albright-Knox Gallery, Buffalo, and the ever-popular Detroit Institute of Art. Please request brochure from the Volunteer Office.

Washington
November 4 – 7, 1982
Wonderful Washington — in crisp November! One of the highlights of this four day trip will be a visit to the retrospective exhibition of the work of American sculptor David Smith, which will just have opened at the Hirshhorn Museum. We will also tour the Phillips Collection, the White House, and visit boutiques and galleries in Georgetown and Alexandria. Brochure available upon request from the Volunteer Office.

On the Road from Venice to Florence
Fourteen days in April, 1983.
Look for details in future issues of *The Gallery*.

THE GALLERY
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Members' Activities

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, followed by an informal get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservation is necessary. For the tour subject, please call the Information Desk on the day of the tour.

Art in the Morning
Wednesday, September 22
Special guest Elsie Sawchuk, operatic and ballet set and costume designer, offers us a behind-the-scenes view as we discuss the various sets, costumes, and sketches she has brought along. Ms. Sawchuk has been associated with the Canadian Opera Company, University of Toronto Opera Division, Opera Hamilton, and the Guelph Spring Festival. For an entertaining morning join us in the Members' Lounge for coffee at 9:30 am. Talk at 10:00 am. Tickets are $3.50 and may be ordered from the Volunteer Office by following the instructions on this page. A Member may order up to four tickets.

Special Evenings for Members
Dessert and Coffee
Wednesday, September 15
Join us at 6:30 pm in The Jackman Hall and be among the first to attend a new program for Members and their guests. Come to the Art Gallery of Ontario to view the fascinating film, *14 Americans*, which explores work being done in New York City by 14 artists during the last decade. After the film, dessert and coffee will be served on the Garden Terrace of The Restaurant. Tickets are $8.

Dinner Tour
Wednesday, September 22
Dinner will be served at 6:00 pm in The Restaurant for Members and their guests. At 7:30 pm we shall proceed to The Jackman Hall for a film presentation of bronze casting, followed by a tour of the Moore Collection with Marlene Burston, Toronto collector. Tickets are $20.

To order Special Evenings for Members tickets from the Volunteer Office please follow instructions on this page. A member may order up to four tickets for each program. There will be an extra charge for any member wishing to deviate from the set menu; notice is required at least 10 days in advance by telephoning the Volunteer Office. *There are no refunds from 10 days prior to the event.*

Gallery Names The Jackman Hall

At the Annual Meeting in June, then President George W. Gilmour announced that the Gallery's lecture hall would be named The Jackman Hall. "This recognizes the longstanding generosity and substantial support given the Gallery by the Jackman family," said Mr. Gilmour.

The late Henry R. Jackman, who was born in Toronto in 1900 and died in 1979, was President of the Gallery from 1959 to 1961, and was an Endowment Founder Member. Under his presidency, the Gallery organized the widely acclaimed exhibition, *Vincent van Gogh: Paintings and Drawings*, which drew an audience of over 114,000 during a one-month period in 1961. Mr. Jackman was also involved in acquiring Henry Moore's *The Archer* for Toronto's City Hall Square.

Mrs. Jackman has been an active member of the Gallery's Volunteer Committee for the past 33 years and is a Gallery Founder Member.

Now located outside the lecture hall is a bronze plaque engraved "The Jackman Hall," similar to plaques situated around the Gallery signifying prominent spaces named after Gallery benefactors.

Hands On

Hands On plunges to the bottom of the sea this summer in search of creative fun. During the month of August it will be open Tuesday through Saturday from 11:00 am to 4:00 pm. The installation closes August 28.

The Grange

Services
A presentation, "Introduction to a Gentleman's House," is featured daily in the Music Room. Group tours may be arranged by calling The Grange office at 977-0414, ext. 237, before noon.

Exhibitions
The Grange Through the Eyes of the Artist in the Music Room.

Wanted — Volunteers for The Grange
Needed to keep The Grange open to the public six days a week. Please call the Volunteer Office 977-0414, ext. 263.

Gallery Services

Art Rental Service
The collection of approximately 800 works by Canadian and international artists is available for rental to Gallery Members. Installations in the Art Rental Gallery change monthly. A project of the Volunteer Committee.

The Members' Lounge
Light luncheons, served until 2:30 pm, include Chicken Galantine, garnished with Sauce Cumberland; Russian Eggs with Caviar; a variety of salmon specialties, salads, and a choice of international cheeses. Fully licensed.

The Restaurant
Specialties include Brochette of Chicken and Fruit, served with Orange Sauce; Stratford Crêpes, filled with ham and chicken, sherried Sauce Veloutée; Pear and Scallop Salad; Salmon and Mushroom Bisques; and Capelletti alla Milanese: pasta stuffed with veal, braised in tomatoes, garlic, onions, and Parmesan cheese.

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre has slides, videotapes, and media kits relevant to art history available for loan to any individual within Canada. For those able to visit and select their own material, the centre is open Tuesday and Friday 10:00 am to 5:00 pm. It is not open Thursday evenings during the summer. A catalogue lists the material for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

Copies of the video-cassette recently produced by the Art Gallery of Ontario, based on the exhibition *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906 - 1930*, are now available for loan or in-house viewing.

For use of the video facilities, an appointment is advisable (telephone 977-0414, ext. 258). A catalogue is available upon request.

Gallery Shops

The Jewellery Shop
The Jewellery Shop carries a special selection of superb designer jewellery in gold, silver, brass, and copper by Canadian and international artists. A project of the Volunteer Committee.

The Reproduction Shop
Want a change of scene? Enliven your walls with colourful, fascinating posters from The Reproduction Shop, Canada's largest selection of Canadian and International posters and fine art reproductions. Also available, do-it-yourself Leader Frames and museum mounting, or use our framing service. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

The Book Shop
See ad below.

Art Cart
Art Cart will be closed during August.

General Information

Admission
Adults $2.00
Students (full-time with cards) 75¢
Students 12-16 years 50¢
Senior Citizens (with cards) 75¢
Members, Ontario Privilege Card Holders, accompanied children under 12 free.
Admission is FREE to all on Thursday evenings from 5:30 pm to 9:00 pm.

Gallery Hours
Tuesday, Friday, Saturday, Sunday:
11:00 am-5:30 pm
Wednesday, Thursday:
11:00 am-9:00 pm
Closed Mondays (Restaurant and Gallery shops open).

The Grange Hours
Daily 12:00-4:00 pm
Thursday 12:00-4:00 pm and 6:00-9:00 pm
Closed Mondays.

Gallery Shops
The Book Shop and The Reproduction Shop: Open seven days a week, 10:30 am-5:30 pm and Wednesday and Thursday until 9:00 pm; Jewellery Shop: Monday 12 noon-4:00 pm and regular Gallery hours; Art Cart: open Tuesday through Friday, 11:00 am-2:00 pm, and Saturday and Sunday 12:00-4:00 pm. Art Cart is closed in August.

The Restaurant
Luncheon seven days a week from 12 noon.
Dinner, Wednesday and Thursday 5:00 pm-8:30 pm.

Cafeteria
Open Gallery hours six days a week from 11:00 am. Closed Mondays.

Art Rental Service
Open for viewing during regular Gallery hours. Open for business Tuesday to Saturday, 11:00 am-4:00 pm, Thursday 11:00 am-9:00 pm.

HOW TO ORDER

To order tickets, place reservations, register for courses, or request information, please follow the instructions in the Events listing and the following procedure.

1. Write to the *department specified in the Events listing*, Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4.
2. Specify the name of the event, the date, and number of tickets requested, or ask for further information.
3. Indicate your name, address (including city and code), and telephone numbers.
4. For ticket orders send a stamped, self-addressed envelope.
5. Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

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POSTER ORIGINALS
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Lines of the Poets *99/100 $3,000*
signed by 13 poets including Margaret Atwood, Leonard Cohen, Irving Layton, with 14 portrait drawings by Rosengarten.

Barker Fairley Portraits
27/150 $1,000
including Earle Birney, Robertson Davies, Jane Jacobs, plus a three-colour lithograph 'Portrait of a Lady' signed by the artist.

Two of Us Together, Each of Us Alone *13/275 $400*
20 erotic drawings by Claire Weissman Wilks, tribute by Timothy Findlay.

And others.

THE BOOK SHOP

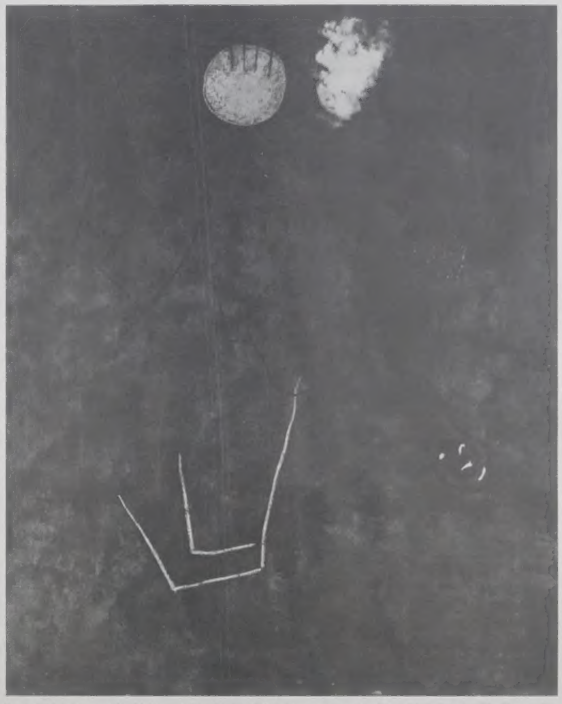
All major credit cards accepted

Recent Acquisition

Perhaps the most important artistic movement to develop between the two world wars was Surrealism, whose founding can be dated specifically to the publication of André Breton's *Surrealist Manifesto* in Paris in 1924. Though centred in literature, Surrealism had long-lasting consequences for the visual arts. It stressed, above all, through use of the method of "psychic automatism," the release of the artist's deepest impulses, instincts, and fantasies freed from rational constraints. Surrealist painting developed in two opposing branches: the realistic Surrealism of Salvador Dali and René Magritte (represented in the Art Gallery of Ontario by *The Birthday*, 1959), and the abstract Surrealism of Joan Miró.

The *Untitled* painting newly acquired by the Gallery comes from a seminal group of works Miró executed between 1925 and 1927, in which he developed a revolutionary manner of painting that would have a profound effect upon later art. At this time Miró was already immersed both in abstraction and fantasy (e.g. *The Harlequin's Carnival*, 1924-25, Albright-Knox Art Gallery, Buffalo, N.Y.), but his images were rooted in the real world, had clear references to objects and figures, and were arranged against a horizon line that implied that the space of the picture was an extension of our own. This pictorial world was to be radically overturned as Miró became impressed with the idea of Automatism. Automatist method, instead of rationally proceeding towards a predetermined goal, proposed that making a painting should be a progressive act of discovery, the end of which the artist would not know until he arrived there. As Miró himself would later describe his method: "rather than setting out to paint something I begin painting and as I paint, the picture begins to assert itself, or suggest itself under my brush. The form becomes a sign for a woman or a bird as I work." But if "the first stage is free, unconscious," the making of a picture, Miró recognized, requires judgement and decision; so there is also "the second stage [which] is carefully calculated." (Cited by W. Rubin, *Miró in the Collection of the Museum of Modern Art*, 1973, p. 32.)

In the Gallery's painting, the Automatist stage is represented first by the building up of the ground. The



Joan Miró (Spanish, 1893–), *Untitled*, 1926; oil on canvas, 100.2 x 81.5 cm. Art Gallery of Ontario, purchased with assistance from the Volunteer Committee Fund, 1981.

gray colour has been applied on top of a glue sizing irregularly laid on so that the paint would take to the canvas unevenly, creating a surface not only varied in spontaneous gestural marks but in richly shifting densities. The results are unpredictable, but the ground covers the entire surface of the canvas, giving – in the absence of either a horizon line or perspectival devices – an illusion of a shimmering atmospheric space, sometimes called a "dream space," accessible only to the play of fantasy. Next, this space is inhabited by drawing, the artist's hand moving in imaginative response to the evocative configurations of the ground, first freely, then as Miró says, according to careful calculation as the developing shapes take on their unique character and interact in compositional tension across the picture surface.

The Gallery's Miró contains a whole inventory of the artist's painting and drawing methods — thick, thin, loose, tight, soft, hard — and of his pictorial vocabulary. Shapes range from nearly abstract (the white configuration in the lower left) to nearly figurative (the black configuration towards the upper right); blue moons are also eyes, with eyelashes; crescent moons look like mustaches; and accidents, the run of green paint transformed into a flower stem, become concrete pictorial facts. It is in that suggestive in-between territory that Miró prefers to play. His forms are called biomorphic because, though ambiguous references, they pulsate with life.

Miró's atmospheric, gravity-free space, his biomorphic vocabulary, and his Automatist procedure, which this painting so richly illustrates, form the essential background for a number of other works in the Gallery's collection, including Gorky's *They Will Take My Island* (1944), and Pollock's *Untitled* (1946); as well as such late paintings of Jack Bush as *Salmon Concerto* (1975).

Roald Nasgaard, Chief Curator

Members' Exhibition Benefits

A number of Members have asked why there was no Members' Opening for the exhibition *Judy Chicago: The Dinner Party*. The simple answer is that there was no time to organize an opening. The entire planning and installation process had to be completed in only four weeks. For the same reason it was not possible to offer Members preferential access to tickets. But these circumstances were exceptional. On December 4, *William Blake: His Art and Times* will open. As in the past, there will be special arrangements for Members and these will be announced in the next issue of *The Gallery*.

DONOR CARDS

A Project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion.

The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

(a) The donor, your name and address.

(b) The occasion to be honoured.

(c) The name and address of the recipient.

(d) Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
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317 Dundas Street West
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